



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

MODERN LANGUAGE NOTES

VOL. XXII.

BALTIMORE, JANUARY, 1907.

No. 1.

ADDISON'S *DISCOURSE ON ANCIENT AND MODERN LEARNING*.

In the admirable bibliography in the Wendell-Greenough edition of Addison's *Essays* (Athenaeum Press Series, Ginn, 1905), *A Discourse on Ancient and Modern Learning* is placed among the "Doubtful Works"; but the internal evidence seems to me to show unmistakably that the *Discourse* is by Addison. In addition to a general similarity of style, there are a number of passages tallying closely in form and thought with parts of the essays on Milton and on the Pleasures of the Imagination. Hurd (Addison's Works, Bohn Ed. v, 214) "guesses" that it was "drawn up by him (Addison) in his younger days, and that it was not retouched or at least finished by him. The reason might be that he had afterwards worked up the principal observations of this piece into his critical papers on Milton." The *Dictionary of National Biography* says merely that the *Discourse* "is regarded by Hurd as genuine." A. S. Cook (Addison's *Criticisms on Paradise Lost*, Ginn, 1892) notes that the second and third of the selections from *Spectator* 273, quoted below, had been anticipated in the *Discourse*, "if, as Hurd supposes, this paper was written in his younger days." As a matter of fact, *Spectator* 273 draws largely upon the *Discourse*, one passage being transferred almost *en bloc*, and others being condensed and polished. Moreover, the germ of Addison's theory of the secondary pleasures of the imagination is to be found in the *Discourse*.¹

¹ Addison early developed a disposition to speculate on the pleasures of the imagination. Compare the following from the *Essay on the Georgics*, written when Addison was twenty-one: "Virgil . . . loves to suggest a truth indirectly, and without giving us a full and open view of it, to let us see just so much as will naturally lead the imagination into all the parts that lie concealed. This is wonderfully diverting to the understanding, thus to receive a precept that enters as it were through a by-way, and to apprehend an idea that draws a whole train after it. For here the mind, which is always delighted with its own discoveries, only takes the hint from the poet, and seems to work out the rest by the strength of its own faculties."

It is clear that the *Discourse* was a juvenile performance, which the author had no idea of publishing, and upon which he felt that he could draw at will. It did not appear until 1739, twenty years after the author's death. I append the most significant parallels:

Discourse.

"But as for the characters of such as lived in his (Virgil's) own time, I have not so much to say of him as of Homer. He is indeed very barren in this part of his poem, and has but little varied the manners of the principal persons in it. His Aeneas is a compound of valor and piety; Achates calls himself his friend, but takes no occasion of showing himself so; Mnesteus, Sergestus, Gyas, and Cloanthus, are all of them men of the same stamp and character."

Fortemque Gyan, fortemque Cloanthum."

Discourse.

"He (Milton) has obliged all mankind, and related the whole species to the two chief actors in his poem. Nay, what is infinitely more considerable, we behold in him not only our ancestors but our representatives. We are really engaged in their adventures, and have a personal interest in their good or ill success."

Discourse.

"And here the first and most general advantage the ancients had over us, was that they knew all the se-

Spectator 273.

"Virgil falls infinitely short of Homer in the characters of his poem, both as to their variety and novelty. Aeneas is indeed a perfect character; but as for Achates, though he is styled the hero's friend, he does nothing in the whole poem which may deserve that title. Gyas, Mnesteus, Sergestus, and Cloanthus, are all men of the same stamp and character."

Fortemque Gyan, fortemque Cloanthum."

—*Virg.*

Spectator 273.

"The whole species of mankind was in two persons at the time to which the subject of his poem was confined. . . . Milton's poem is admirable in this respect, since it is impossible for any of its readers . . . not to be related to the persons who are the principal actors in this poem. But what is still infinitely more to its advantage, the principal actors in this poem are not only our progenitors but our representatives."

Spectator 273.

"There is another circumstance in the principal actors of the *Iliad* and *Aeneid* which gives a pecu-

Discourse.

cret history of a composure ; what was the occasion of such a discourse or poem, whom such a sentence aimed at, what person lay disguised in such a character : for by this means they could see their author in a variety of lights, and receive several different entertainments from the same passage. We, on the contrary, can only please ourselves with the wit or good sense of a writer, as it stands stripped of all those accidental circumstances that at first helped to set it off. We have him but in a single view, and only discover such essential standing beauties as no time or years can possibly deface."

Discourse.

"Nothing can be more delightful than to see two characters facing each other all along, and running parallel through the whole piece ; to compare feature with feature, to find out the nice resemblances in every touch, and to see where the copy fails, and where it comes up to the original. The reader cannot but be pleased to have an acquaintance thus rising by degrees in his imagination, for whilst the mind is busy in applying every particular, and adjusting the several parts of the description, it is not a little delighted with its discov-

Spectator 273.

liar beauty to those two poems, and was therefore contrived with very great judgment—I mean the authors having chosen for their heroes persons who were so nearly related to the people for whom they wrote. Achilles was a Greek, and Aeneas the remote founder of Rome. By this means their countrymen (whom they principally proposed to themselves for their readers) were particularly attentive to all the parts of their story, and sympathized with their heroes in all their adventures. A Roman could not but rejoice in the escapes, successes and victories of Aeneas, and be grieved at any defeats, misfortunes or disappointments that befell him ; or a Greek must have the same regard for Achilles. And it is plain that each of those poems have (*sic*) lost this great advantage, among those readers to whom their heroes are as strangers or indifferent persons."

Spectator 416.

"In all these instances, this secondary pleasure of the imagination proceeds from that action of the mind, which compares the ideas arising from the original objects, with the ideas we receive from the statue, picture, description or sound that represents them. It is impossible for us to give the necessary reason, why this operation of the mind is attended with so much pleasure, as I have before observed on the same occasion ; but we find a great variety of entertainments derived from this single principle, for it is this that not only gives us

Discourse.

eries, and feels something like the satisfaction of an author from his own composure. . . . When Phidias had carved out his Jupiter, and the spectator stood astonished at so awful and majestic a figure, he surprised them still more by telling them it was a copy ; and to make his words true, showed them the original, in that magnificent description of Jupiter, towards the latter end of the first Iliad. The comparing both together probably discovered secret graces in each of them, and gave new beauty to their performances."

Harvard University.

Spectator 416.

a relish of statuary, painting and description, but makes us delight in all the actions and arts of mimicry."

E. K. BROADUS.

ALL OF THE FIVE FICTITIOUS ITALIAN EDITIONS OF WRITINGS OF MACHIAVELLI AND THREE OF THOSE OF PIETRO ARETINO PRINTED BY JOHN WOLFE OF LONDON (1584-1588).

A. MACHIAVELLI.

1. *I Discorsi di Nicolo Machiavelli, sopra la Prima Deca di Tito Livio. Con due Tavole, etc. Nouellamente emmendati, & con somma cura ristampati.* | Device of a flourishing palm tree with toads and serpents about the root, and in its branches the words : *Il vostro malignare non giova nulla* | In Palermo | Appresso gli heredi d'Antoniello degli Antonielli a xxviiij di Genajo, 1584. Preface by the printer to the reader with promise to publish more of Machiavelli same date and place. Carte xvi + 200. 8°.

2. *Il Prencipe di Nicolo Machiavelli, Al Magnifico Lorenzo etc. Con alcune altre operette, i titoli delle quali trouerai nella seguente facciata.* | Device of the palm tree, etc., as in No. 1. In Palermo | Appresso gli heredi d'Antoniello degli Antonielli | a xxviiij di Gennaio, 1584. | Always in the same volume with the preceding but with